Introducing Mediated Geographies and Geographies of Media

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While "media geography" has coalesced in recent years as an identifiable subdiscipline of human geography, media geography did not emerge from a linear history, nor does it have a clearly defined or singular focus. Compiling this edition, participating in media geography networks at conferences and elsewhere, and teaching media at our respective institutions have all abundantly revealed that media geography is a subdiscipline with many different routes and trajectories. People come to identify as media geographers as a result of an interest in a particular medium such as film, television or radio, through the literature on the Internet and geographies of cyberspace, through critical and popular geopolitics, through questions of development and the digital divide, through media and cultural studies, through communication studies, through scholarship on the city and urban studies, and through GIS, the geoweb and geospatial technologies. Media geography intersects with social and cultural geography, development geography, political geography, feminist geography, economic geography and GIS. One of the major contributions of media productions, spaces and analyses are the opportunities they offer for providing an entryway into understanding places and communities that we may otherwise rarely, if ever encounter—but this can be problematic when the identity and places that are being marked as yours, no longer appear recognisable,

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representative and/or desirable. The contributions in this collection pay close attention to such opportunities and challenges posed by a range of media formats, contexts and methods. These diverse entry points make for a rich emerging field in which a number of voices and perspectives are present. The field is further complicated and enriched by scholars in media studies who have turned to human geography and human geographic concepts, in order to take space, place and scale seriously in their analyses of media texts, industries and audiences. Given the diversity of the field, we thought it valuable as editors to write three position pieces that situate our work, and us personally, within the broader project represented by the scholars in this volume.

Susan P. Mains, University of Dundee

Although media permeates our lives, the ways in which mediated spaces become embedded in our personal narratives are not always apparent until much later or when a specific place, conversation or television programme acts as a prompt, reminding us of something that reappears and coalesces with other times and places. When I was a child, one of my favourite activities involved spending an evening watching a collection of homemade Super 8 mm cine films—an emotive occasion that brought our immediate family together and various friends who popped by. These film shows transported us to summer holidays in blustery wind-breaker-dotted North Yorkshire beaches, silly walks on our driveway (including those performed by younger versions of my parents when they had first moved into their house—and before the distraction of me and my sister!), and our annual living room birthday party balloon fights. Prior to each "screening," living room chairs would be rearranged, then snacks and drinks dispensed. We all waited with anticipation as my Dad set up the projector on the dining table and hoped that the bulb wouldn't blow or that the film didn't jam and turn into a molten monster projected onto the wall in front of us. There was usually a quick call of "OK, here goes . . . !" and one of us would run to turn off the lights and jostle back into a prime viewing location. The films that unfurled made us giggle: speeding up our movements ever so slightly, while also mercifully editing out the never-ending car journey and Christmas dinner meltdowns, and highlighting instead a series of funny faces, parents in deckchairs pretending to relax while their children fought over buckets, and slightly blurry close-ups of hands waving maniacally in front of the camera.

Our childhood birthday parties provide the most vivid memories of watching these home movies. Screenings became an annual ritual when my sister and I, along with our school friends, would all find a spot on the living room carpet and my parents would show the film from the previous year's party. We couldn't believe how silly our younger selves were—a whole year ago!—and after watching the film through once, we would then watch it in reverse to even greater hilarity (which was also a great opportunity to enjoy gravity defying balloons, backwards dance moves and undone food spillages). As we sat shouting out comments, we would point out each other's outfits, spot people trying to hide in the corner while smuggling extra

sausages (or cocktail sticks for puncturing balloons), and make every effort to plan something even more dramatic for the current year's film. My Dad would then be required to show the film several more times, until, in the face of much boisterous resistance, he would have to turn off the projector before it really did combust.

Although it seems obvious now, it was only years later that I realised these humorous gatherings acted as a key catalyst for my curiosity with the creation, viewing and retelling of media geographies (also demonstrated recently through a highly popular screening series of Scottish-based cine film and edited archival footage (Aitken 2014)). These moving image stories produced socio-spatial cartographies that are interwoven through memories and material landscapes, and have become part of a collective experience of wonder, a sense of occasion, and, at times, even frustration. While the films themselves were quirky and fleetingly short—and probably not very exciting unless you were actually in them—it was the shared and heightened sense of expectation, fun and camaraderie of a public viewing that propelled them into the stuff of legend. I relished my friends' enjoyment and the chance to relive past festivities, and was secretly proud of my parents for being savvy enough to capture a nugget of our smaller selves and magically bring it back to life before our very eyes.

As I grew older, I paid more attention to how the places and people with whom I felt most familiar were depicted through a range of media formats and became increasingly aware of media representations with which I felt a connection. I also found myself pondering the many media portrayals that overgeneralised or undermined popular stereotypes (for example, in the Scottish context: the "idyllic" Highland retreat, the "violent" and reactionary Glasgwegian, the "chatty" female tenement resident who lived in a poor, but warm community), and became more interested in how different media forms used their own kind of place shorthand (for example, through dialogue, scenery, clothing, framing, colour, etc). This interest became more formalised through further exploration: as an undergraduate student at the University of Glasgow, I studied Geography and Theatre Studies, and although not initially realising the connections between the two, their affinities soon became apparent, as well as the opportunities they offered for examining identity and place.

As a first year student I had the unusual opportunity to work as a research assistant in the Glasgow University Media Unit (GUMU (now also known as Glasgow Media Group)), headed by Greg Philo in Sociology. This innovative research centre had been investigating a range of controversial issues: mainstream television news coverage of the 1984–1985 miners' strike, the Falklands/Malvinas conflict, and more widespread bias in television and print media. Although only working for a few hours each month, as a new student I had a fascinating introduction to the possibilities, questions and (pain-staking) methods that could be utilised to interrogate our assumptions about the reliability and neutrality of news media in particular. The GUMU's work also illustrated the political context in which academic research functions and its subversive possibilities: for example, ongoing discussions between the unit's researchers and national media organisations in relation to state intervention and control of mainstream media were highlighted

through the BBC's censorship of a broadcast addressing the GUMU's publication, *War and Peace News* (1985) investigating the Falklands conflict (Quinn 2014).

While studying at Glasgow, the work of urban and feminist geographers inspired an interest in the ways in which power, representation, gender and space are interrelated (Women and Geography Study Group 1984). The city was going through a process of "re-imagineering:" hosting the 1988 Glasgow Garden Festival and being promoted as the 1990 European City of Culture. Our discussions (including within the student run Geography journal, *Drumlin* (Philo 1998)), interrogated what such civic boosterism meant in the face of high unemployment, displaced tenement residents, and the highly contentious Poll Tax being introduced by Margaret Thatcher's Conservative government (Paddison 1989, 1993). How did advertisements promoting a beautified urban space intersect with concepts of regeneration, inequality and problematic social relations? These questions also informed my Theatre Studies classes where I was investigating the role of community theatre groups as a form of grassroots agency at a city level, as well as the role of drama in challenging exclusionary concepts of identity and nationhood, for example, through the work of the 7:84 theatre group in Scotland, Ntozake Shange's poetic monologues, playwriting and site-specific performances (see, for example, McGrath 1974 (in Davidson 2014), Shange 1980; Bryden and Bailey 1990). My geographic horizons were simultaneously brought into focus and broadened by the poetic writings of playwrights from the US and South Africa, combined with geographic studies challenging neo-colonial development strategies in Latin America and Sub-Saharan Africa. This led to my dissertation examining the work of South African writer, Athol Fugard, whose play, *Sizwe Bansi is Dead* (Fugard et al. 1976)—written and produced in collaboration with John Kani and Winston Ntshona—strikingly illustrates the urgency to understand the ways in which identities and spaces are policed and resisted within racist systems of governance. The central characters in *Sizwe* negotiate the nefarious pitfalls of the pass laws circumscribing the mobility of residents, enacted through an amalgam of insidious racial criteria. This depiction of mapping and placing as being bound up in stories of terror, violence and courage, and the broader implications of international political activities, including those of the UK government and NGO protest movements, led me to an ongoing concern that continues to run through my research: borders, and how they are lived, enforced, mobilised and contested.

While my academic interests emerged from a range of theatre, cultural studies and feminist literature, it was during my postgraduate studies that I attempted to make more explicit connections between these bodies of work with that of geographers. Geography had encouraged me to think critically about urban spaces, economies and political participation (Rogerson et al. 1989). Theatre and cultural studies had provided me with an insight into theoretical concepts about language, movement and identity, specifically the ways in which deixis, semiotics and the implied relationships and hierarchies with which they are associated order, reflect and frame spatial and temporal relationships (Elam 1980). It was while studying for a master's degree in Geography at San Diego State University and then a PhD at the University of Kentucky that a growing discussion about media geographies peaked

my desire to probe the consanguinity of power, media and narratives of nationality. Although focusing on urban design, gay and lesbian identities and gentrification—the role of media representations was apparent during my Masters thesis research, and combined with the work of emerging critical cultural geographies that Chris discusses in greater detail below. It was during my studies at Kentucky, however, that I engaged more directly with how media representations could be reproduced, challenged and deployed in relation to specific social groups and places.

The Geography Department and Social Theory programme at the University of Kentucky provided an exciting and engaging environment: staff such as John Paul Jones, III and Wolfgang Natter were exploring the connections between identity, space and representation and taught seminars on these topics (Natter and Jones 1993a, b), Sue Roberts guided us on the exploration of development/anti-development discourses and introduced me to the influential writings of critical theorists, including Escobar (1995); while Karl Raitz and Rich Schein re-visited traditional cultural landscape studies with a keen attention to culture and race, respectively (Peake and Schein 2000 (see also, Cresswell 1996; Sibley 1997)). Geography was actively involved in the interdisciplinary Social Theory graduate certificate and the Women's Studies program, which meant an ongoing encouragement to engage in interdisciplinary research and was also reflected in collaborative faculty projects. This dynamic and diverse scholarly landscape embraced interdisciplinary thinking and built on the work of the Frankfurt School, French poststructuralist thinkers, feminist and postcolonial theories, as we interrogated the ways in which power, inequality and representation were interwoven through space.

A significant component of this research directly involved analysing the processes through which media geographies are produced, particularly through film and television. Returning to the theme of borders mentioned above, I initiated research into ongoing debates about immigration policy in mainstream media, particularly the controversial California vote on Proposition 187, which sought to monitor undocumented migrants through a network of public agencies, Border Patrol policing and strategic use of popular media (Mains 1999). Building on Foucauldian analyses of discipline, power and representation, in conjunction with the work of Gloria Anzaldúa, bell hooks and Stuart Hall, I sought to more closely integrate my understandings of social and material practices and landscapes (focusing on the US-Mexico border). This work was partly borne out of a concern about grounding media analyses in specific experiences of place, discrimination and protest and also an effort to highlight the ways in which border identities, media representations and places were bound up in problematic concepts of race, gender and nation (Mains 2000, 2002, 2004a). (A parallel activist aspect of this was reflected in a lively postgraduate student group, Geographers for Justice (of which many of us in the department were a part), which was challenging and utilising local and national media contacts and images in conjunction with specific campus and city sites to illustrate inequalities around health care accessibility and minimum wage industries.)

Following on from my PhD, a research position at the British Film Institute (BFI) in London, provided the opportunity to explore the role, practices and resources of national media archives. It was through working at the BFI—a key

charitable organisation for preservation, production and education related to film in the UK—that I became more aware of the complexities involved in making media collections publicly available. Media archives are part of ongoing conversations about representation and memory, and demonstrate the pedagogical importance of moving image media. Working at the BFI brought to light the limited conversations between academics and those who are actively engaged with producing diverse media (Mains 2003, and more recently, Mahtani 2009). This experience also fed into my next position, as a Lecturer in Human Geography at the University of the West Indies-Mona, in Kingston Jamaica—where I expanded my research on migration and borders by exploring depictions and experiences of transnationalism, mobility and migration in the Jamaican context and more widely in the Americas (Mains 2008a), This research integrated the use of documentary film, drawing on historical film archives held at the BFI (Mains 2007, 2008b). While based in Jamaica I also diversified the forms of media I was exploring, returning to news coverage and widening my analyses to include public art, the latter of which had become a key talking point in popular media discussions about depictions of the body and race in the Caribbean (Mains 2004b).

While living in Jamaica I was struck by the ways in which Caribbean creative writers were narrating stories of migration and the ongoing legacies of slavery. I was also conscious of what seemed to be limited critical discussion of the region more generally within the discipline of (Anglophonic) Geography, particularly in terms of media representations of place, and the problematic application of ideas around "development." Much of this (uneven) development seemed to hinge on tourism, a cause for concern in relation to a lack of public input and/or opaque decision-making processes. Since this period, I have been building on creative writing, media geography, and cultural studies work that critically engages with active learning and what "Caribbeanness" means (for example, the writings of Paul Gilroy, Kamau Brathwaite, Norval (Nadi) Edwards, Olive Senior, Kei Miller, Carolyn Cooper, Rex Nettleford ,Velma Pollard, Paulo Freire, Annie Paul, Mimi Sheller, and Deborah A. Thomas) to examine the interconnected stories of migration, tourism and island media geographies. And although I have crossed the Atlantic (once again!), and am now based in Geography at the University of Dundee, I continue to explore these overarching themes in the context of both Caribbean and Scottish mediated landscapes, as well as other contexts.

My current work expands on the themes outlined above, exploring media representations of tourism developments in the Caribbean and Scotland in relation to the themes of mobility, borders, heritage and security, and as part of a collaborative network of interdisciplinary scholars. This has encompassed an ongoing engagement with the use of media as part of critical pedagogy and participatory research, and I am currently working with a group of Tayside-based creative writers, artists and academics to produce a series of short films exploring diverse relationships with the River Tay and surrounding environs (Mains 2014a, b). In many ways my journey has come full circle, starting from the cine films of my childhood living room to a new process of small scale filmmaking, but with a slightly different twist on the initial process: a new take that also explores the act of recording, filmmaking

and editing (as well as viewing), as key components of collaborative storytelling and pedagogical processes. My hope is that these projects, and this edited collection, will enable a greater understanding of the myriad connections between these personal, national and global media narratives of mobility, praxis and place.

Chris Lukinbeal, University of Arizona

In 1991, as an undergraduate at California State University, Hayward, I took a class titled, "The American Landscape." One assignment for that class was to write a paper about a movie. The paper I wrote, "Dick Tracy's Cityscape" (Lukinbeal and Kennedy 1993), helped me combine my mutual interest in landscape and film studies. At the time, I was working as a landscape architect to pay for school. Through this writing exercise and my experience working with suburban landscapes (Lukinbeal and Kennedy 1992), I became absorbed by the mutual ontological underpinning of film and landscape that surfaces when we approach them through questions of representations, perspective, visuality and power. This fascination led to my master's thesis, *A Geography in Film*, *A Geography of Film* (1995), completed at the same time Aitken and Zonn (1994) released the first book dedicated to film and geography.

Before Aitken and Zonn came on the scene, however, there was already a long and now often forgotten history of media geography in the U.S. This history can be traced back to J. K. Wright's (1947) presidential address to the Association of American Geographers (AAG), "Terrae Incognitae: The Place of the Imagination in Geography." Here, Wright proposed that geographers should investigate "peripheral areas" (subjective studies) that charted the terra incognita of geographical knowledge. To Wright (1947, 10), this terra incognita existed in "books of travel, in magazines and newspapers, in many a page of fiction and poetry, and on many a canvas." Wright coined the term *geosophy* to represent this merging of objective and subjective studies. He further identified *aesthetic geosophy* as an area that would focus on literature and arts.

Taking a similar tack as Wright, Lowenthal (1961) later argued from a humanist perspective that geography includes perception, imagination, and subjectivity. At the time that Lowenthal was writing, humanism (along with Marxism) was a response to the quantitative revolution's exclusion of the human experience as an important area of research. Humanism's focus on the geography of the mind or one's personal geography was elaborated upon by Prince (1961) and Watson (1969). Prince (1961) posited that geographic description must show respect for truth (objectivity), but also inspiration and direction by a creative imagination (subjectivity). Watson (1969, 10) argued that imagination and personal perception are important because,

> Not all geography derives from the earth itself; some of it springs from our idea of the earth. This geography within the mind can at times be the effective geography to which men adjust and thus be more important than the supposedly real geography of the earth. Man has the particular aptitude of being able to live by the notion of reality which may be more real than reality itself.

A complimentary line of thought for humanist geography was provided by J.B. Jackson's focus on vernacular landscape. For Jackson, ordinary and everyday items and landscapes were worthy of study. Like Jackson, Donald Meinig was also interested in pursuing the "ordinary landscape." In his widely read book, *The Interpretation of Ordinary Landscapes*, Meinig (1979, 171) proclaimed that cinema was an "unprecedentedly powerful propaganda medium" that spread an idealized, symbolic image of California suburbia to the world. He went on to suggest that an inventory of landscapes depicted in Hollywood's golden era (1920s–1950s) would allow for ready inferences, and act as a foundation for our understanding of what meanings are being assigned to specific landscapes.

Following the era of humanist landscape studies, Denis Cosgrove's *Social Formation and Symbolic Landscape* (Cosgrove 1984, 13) helped move landscape studies forward by taking a Marxist position and asserting that "landscape is a way of seeing the world," harkening back to Berger's (1972) "Ways of Seeing," a seminal analysis of visual imagery. From here, landscape studies slowly shifted from an examination of the land out there to a threefold focus on the land out there, the way we see the land out there, and the representation of the land out there. This was an important distinction because it allowed for a reexamination of what constituted the "field of study" for geography. Where the Berkeley School privileged material conditions and fieldwork, "new" cultural geography (as this body of work came to be known) emphasized non-material cultural forms and representations (Price and Lewis 1993a b; Cosgrove 1993; Duncan 1993; Jackson 1993). For new cultural geographers in the 1990s media was where fieldwork was done. However, it also became apparent that a purely representational focus by new cultural geographers led to a problematic binary of material versus non-material studies.

It was during this turn toward the non-material that the foremost assay into a purely media geography collection of essays, Burgess and Gold's (1985) *Geography*, *The Media*, *and Popular Culture*, appeared. Significantly, in the introduction to this edited collection, the authors outlined an imprecise characterization of media geography as split between a European school and an American school. Though the European school was indeed focused on a Marxist approach that sought to uncover 'hidden agendas' and expose ideology, as Burgess and Gold claimed, the authors wrongly type casted the American school as taking solely a behavioural science approach to media studies that was based on stimulus-response relationships. Though present, this area of research did not nearly encompass the entire spectrum of work being done at the time. Rather, the U.S. geographic work on media was based in humanism, landscape studies, and environmental psychology/transactionalism.

Transactionalism in particular was the primary theory dominating discussions of media geography in the late 1980s and 1990s, especially by those working in environmental perceptions. Transactionalism, according to Aitken (1991, 107), is the study of "person-in-environment contexts as a function of a particular ongoing transaction between persons and environments." If you were doing media geography in the 1990s in the U.S. you were part of the Environmental Perception and Behavioural Geography (EPBG) specialty group in the Association of American

Geographers (AAG), which was split between a science-based behavioural geography and environmental perception. The application of transactionalism to media studies in the 1990s was an obvious choice for me personally, owing to the focus on transactionalism by Christina Kennedy (Zube and Kennedy 1990; Kennedy 1994; Kennedy and Lukinbeal 1997), my master's advisor, Stuart Aitken (Aitken and Bjorklund 1988; Aitken 1991; Aitken and Zonn 1993), my PhD advisor, and Leo Zonn (Zonn 1984, 1985, 1990a), a leader in the development of the film geography sub-discipline. The applications of transactionalism to film geography of the time were many; it helped explain an individual's relationship with mediated landscapes (Zonn 1984, 1985, 1990b; Zube and Kennedy 1990), transactions between film structure and rhythm (Aitken 1991; Aitken and Zonn 1993), and the transactions between a person and their environment in a film's narrative (Kennedy 1994). Similar to phenomenology-based humanist work on landscape, language, and literature (Relph 1976; Tuan 1978, 1979, 1991; Pocock 1981), transactionalism worked by providing a context within which to situate analysis. While its all-inclusive gestalt seemed at the time to foster critical knowledge development, that knowledge development was actually confounded by the theory's reliance on a human-environment metanarrative. Unfortunately for the EPBG group, environmental perception proved to be a gateway drug for the transition from humanism and landscape studies into critical theory and most left EPBG for other more appropriate subfields by the early 2000s.

It was within this trajectory of thought that I began my dissertation research on San Diego's on-location filming (see Lukinbeal 2012b). On-location filming constituted to me a type of thirdspace (Soja 1996) in that it represented the site filmed, the cinematic site in a narrative, and the merging of the two in one place. The problem with this conceptualization, in hindsight, is that it did not explain why one house was chosen for filming over another, nor did it grasp how landscapes are both cultural products (the films themselves) *and* practices (the act of production and consumption). Today, I see the answers behind these cinematic landscapes as lying in an understanding of how the political economy of filmmaking affects the geographies framed in the mise-en-scène. My interest in on-location filming stemmed from a desire to conduct materially focused media geography research, an area that had been ignored by the turn to the non-material that had allowed media geography to take shape. It was apparent that the focus on media by new cultural geography had little to do with an interest in media per se, but was rather a means to explore different socio-spatial phenomena like class, race, gender, or sexuality. Nearly two decades later, Doel and Clarke (2007, 894) would state it thusly: "While much has been written about the geography of film and the geography in film, the geography of film qua film remains largely unexplored."

While cinematic landscapes (Lukinbeal 2005) and on-location filming (Lukinbeal 2006) are central to my research, I remain committed to geographic education research related to media. For me this centers on the issue of geographic media literacy, defined as "the ability to locate, evaluate, effectively use, and produce geographic information," while merging critical thinking and praxis (Lukinbeal 2014, 41). Geographic media literacy positions GIS, cartography, film, television

and social media side by side. It incorporates visual literacy, information technology literacy, information literacy, and media literacy. It includes analysis of media as text as well as the production of media (Lukinbeal et al. 2007; Lukinbeal and Craine 2009).

As this collection of essays will show, media geography has evolved from a focus on media as text and textual readings, to a more broad based engagement with media as practice. I feel Doel and Clarke's call for studies on film form is central to my research future. My examination of the cartographic paradox sought to expose the relationship between horizontal (linear perspective) and vertical (orthographic) scopic regimes, which provide an architecture to create a coherent representation of the world (Lukinbeal 2010). Further, these scopic regimes rely on a representative and expressive analogy called scale. Scale is central to understanding how space, place and landscape function in the mise-en-scène (Lukinbeal 2005). Scale provides spatial structure that clarifies and explains, but in so doing it must conceal its alterity, its schizophrenia. In cinema, scale often references distance and proportion. However, the schizophrenia of scale is exhibited through the coexistence of dissimilar and incompatible elements such as unity/fragmentation or coherence/the infinite (Lukinbeal 2012a). Whether through a focus on scopic regimes or scale, the future of media geography requires a focus on form.

Julie Cupples, University of Edinburgh

I became a geographer really by accident, becoming a media geographer resulted from a mixture of circumstances and agency. In the mid-1990s, while living in Newcastle upon Tyne in the UK, I was looking for a taught Masters with a focus on Latin American studies and as a result ended up doing a Masters called International Cultural Change in the Department of Geography at Newcastle University. This course, while giving me the possibility to develop my interests in both Latin American studies and development studies, also provided with me with an in-depth and simultaneous introduction to both human geography and media and cultural studies. One of the three academics delivering the programme was Professor Kevin Robins, whose pioneering scholarship on media, globalization and cultural identities both individually and in collaboration with David Morley (see for example, Morley and Robins 1995), was fundamental to the development of what is now a well-established subdiscipline of human geography. This introduction to Birmingham School cultural studies—to the work of Raymond Williams and Stuart Hall—resonated with me. At this point, I didn't embark on research in media geography, although my exposure to cultural studies meant I could stop feeling guilty about watching Coronation Street and worrying about my son's Playstation use. But I continued to identify with and work with cultural studies perspectives. Consequently, my geography and my media geography have always had a strong cultural studies focus.

I did a PhD in Nicaragua on a gender and development theme, working primarily with Latin American women who were single mothers, political activists and the

main income earners in the household. I spent much of my fieldwork in both 1999 and 2001 watching *telenovelas* with my participants and other Nicaraguans, including the Colombian original of what later became the global Ugly Betty phenomenon (*Yo soy Betty la fea*) and came to appreciate their important sense-making properties in the context of these women's everyday lives. I also came to understand the community-building and citizenship properties of media consumption when half of the residents of the rural community of El Hatillo would all squeeze into the home of one of my participants at the same time every day to watch the *telenovela*. This community incidentally showed high levels of communal reciprocity and mutual support after it was hit by Hurricane Mitch (Cupples 2004). After that, a more focused scholarly interest in media began to develop as a result of a number of related events.

In 2001, I published a first piece to deal specifically with the media (Cupples and Harrison 2001) as a result of an important media event in 2000 in Christchurch, the city in which I lived. A prominent Christchurch GP and deputy mayor, Morgan Fahey, had been accused of sexually assaulting a number of his female patients. The story was covered on news and the current affairs show, *20/20*, and produced a decisive anti-feminist backlash from a range of media that asserted Fahey's innocence and cast doubt on the veracity of the women's allegations. A second episode involved a former patient confronting Fahey in his surgery wearing a secret camera and led to intense mediated debates over the ethics of a secret camera. Using broadly Gramscian and cultural studies approaches, we analyzed the struggle over the hegemonic meanings of place and gender as they played out in a range of media texts.

Not long after I joined the permanent faculty at the University of Canterbury, I became a member of the Cultural Studies programme. This was, and remains, the first and only Cultural Studies major to be offered in New Zealand. It was an interdepartmental programme so I was able to interact with scholars in English, American Studies, Art History, Chinese, and Anthropology who had an interest in media. I got to co-teach courses on media culture, supervise dissertations with a media focus and co-organize conferences and other events.

Throughout this period, my research in Central America continued and I became increasingly interested in how media resources were being harnessed by ordinary people to contest suspected electoral fraud (Cupples 2009), to challenge the mainstream media's support of the Central American Free Trade Agreement or CAFTA (Cupples and Larios 2010), and to contest the botched privatization of electricity distribution (Cupples 2011).

But I also got interested in other kinds of media use. With a colleague, we interviewed New Zealand teenagers about their use of text messaging, a project that took me into actor-network theory and questions of posthumanism. We both had teenage children and were fascinated by the cultural dynamics surrounding the use of text messaging, a phenomenon that had teachers and parents in a moral panic at the time (see Thompson and Cupples 2008; Cupples and Thompson 2010; see also Cupples 2014 for reflections on the moral panic).

Over the past decade, I continued to engage with the literature in cultural studies but increasingly also began to focus on the work being done on media by

geographers. While this growing body of literature was evidently making substantial contributions to our understandings of the ways in which mediations are situated, how they contribute to the reworking of place meanings, and how they facilitate reconfigurations of scale, I also became aware of some gaps, particularly within political geography and the body of literature known as popular geopolitics. So while there is no doubt, as Adams et al. (2014, 2) write, that British cultural studies provided the "predominant methodological inspirations" for some of the early work in media geography, much media geography seems to proceed without an awareness of the well trodden paths in cultural studies (see Glynn and Cupples 2015). This frustration with what I see as a neglect of cultural studies has also been felt with respect to the large number of undergraduate and graduate dissertations I have supervised and examined over the past decade that deal with the media in one way or another. Many human geography students are interested in media and wish to do some kind of media analysis in their project, but they often do so badly because of quite simplistic understandings of how media work. In particular, I have noticed a tendency to replicate a highly problematic media effects model (see Gauntlett 1998), or to equate the political economy of the media with the cultural politics of the media. It is not just students, there remains a residual dismissiveness of the media, and in particular media consumption, among established human geographers. Without finding out what it is people are doing with what he problematically calls 'weapons of mass distraction' or why they invest their time in watching/surfing/playing, Harvey (2014, 278) dismisses sit-com watching, web surfing, or video game playing as "useless" activities. In other words, geographers need to read more media studies, and they need to embrace media and cultural studies in the way that many media and cultural studies scholars have embraced geography and geographically-attuned forms of analysis (see for example Fiske 1993; Morley 2000, 2006; McCarthy 2001; Couldry and McCarthy 2004; Parks 2005, 2014; Curtin 2007; Berry et al. 2010), as well as the Chapters by Curtin, Glynn, Gurevitch, Parks, Spigel, and Wilson in this volume).

More recently, through a collaborative research project on the geographies of media convergence, my collaborator and I have been trying to think what is specifically geographical about the question of convergence. Taking the dramatic changes in the ways that people know, consume and produce media as a starting point, and given the characteristics of the global historical conjuncture characterized by persistent yet highly contested forms of neoliberalism and securitization, our project attempts to address how the new media environment is able to facilitate democratizing or decolonizing forms of cultural citizenship, particularly for those marginalized by dominant epistemologies. We are trying to take the debates on convergence into new terrains, thinking for example about the convergence between indigenous media and so-called mainstream media and about the political work that is done by entertainment media. We are working closely with the community and indigenous television channels on the Caribbean Coast of Nicaragua (see Glynn and Cupples 2011, for some preliminary findings from this research) and with Māori Television in New Zealand. We are also thinking about the convergent activities that surround humanitarian emergencies and disasters (Cupples and Glynn 2013, 2014)

and how ordinary people and marginalized groups make do with the media resources that they have at their disposal, and most importantly the potential of this making do for the creation of forms of belonging and cultural citizenship. Much of this work is focused on the critical geopolitics of contemporary TV drama, including *ER*, *Treme*, *Commander in Chief*, and *Orange is the New Black*.

I am therefore trying to make a decisive contribution to the productive cross-fertilizations between human geography and media studies. There is much important work to be done, and it is hoped that this volume will prove to be a key resource for those of us thinking geographically about media, and thinking about the difference media makes to geographies.

Chapter Organisation

To produce a book that addresses media/mediated geographies, is—literally and metaphorically—(in the words of Usain Bolt) a project to take on the world. It is both an exciting and daunting prospect, and one that we feel has provided us a unique opportunity to bring together diverse, inspiring and rich stories of how geography and media interweave. While we recognise that it is impossible to include every key area of media geography research, we have attempted to encourage as broad and inclusive a discussion as possible—and hope that any remaining gaps provide an opportunity for further research, dialogue and publications. Although several of the chapters illustrate connections and parallel concerns, in order to highlight key debates, formats and specific discussions, we have divided the collection into seven thematic sections. This first section provides an introduction and overview of a range of media formats and the ways in which spatial understandings and ideas have emerged in relation to varied media and geographic content. Section 2 explores more specific contexts of media production drawing on a range of international contexts. This is followed by a third section focusing on emerging research examining geospatial technologies and offers an exciting entryway into these rapidly changing communication processes and spaces. Section 4 continues these conversations with an exploration of new media platforms such as webcams, blogging and satellite radio. The fifth section focuses on pivotal events and their associated spaces to explore the ways in which key moments and activities, such as 9/11 and the Nobel Prize, become emblematic—or contradictory—in relation to how media and geographical knowledge are strategically deployed and challenged. Section 6 explores convergent media, indigenous media representations and dance, and highlights the importance of transnational media practices and diverse media geographies of the Global South. The final, and seventh section, points to innovative and practice-based explorations of the pedagogical nature of media geographies and the possibilities for the further development of engaging future media/mediated geographies. We hope that you enjoy your travels through the varied chapters to follow and have as stimulating, creative and thought provoking journey as we have had while compiling this exploration of *Mediated Geographies and Geographies of Media*.

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